

**CREATIVE EUROPE- CULTURE  
MUSEUM NETWORK - MUS.NET  
(607340-CREA-1-2019-1-IT-CULT-COOP1)**

**The report on the analysis of good practice questionnaires**

**Issued by Museum in Łębork**

## The report on the analysis of good practice questionnaires

### 1. Introduction

The aim of the questionnaire

MUSEum NETwork is a project concerning audience development. It has been developed for the network of European institutions from four European countries. The participants of the project are: Provincia di Padova (Italy), Butterfly Arc s.r.l. (Italy), Fundación Santa María la Real del Patrimonio Histórico (Spain), Ris Raziskovalno Izobrazevalno Sredisce Dvorec Rakican (Slovenia) and the Museum in Lębork (Poland). MUS.NET anticipates a new role for museums, moving away from the traditional perception of depositories of artefacts and exhibition spaces to open and vibrant public spheres for research, education, performance, leisure. The project has been created in order to analyse solutions applied in small museums where the priority is audience development (AD). MUS.NET also aims to solve the issue of decreasing visitor numbers. This may be achieved thanks to the introduction of new, innovative solutions based on Information Communications Technology (ICT) such as the “Museum in your Pocket” App, the Draw Alive children’s corner or a film production advertising collections and the idea of the project. All these activities target audience development.

One of the project goals is to perform a survey of good practices which are undertaken in museums and cultural institutions. A good practice questionnaire will allow us to study these activities in project partners’ countries. The questionnaire will focus on solutions which applied by the project partners and chosen respondent institutions. Creating a “best practices” database as part of the methodology of museum activities will be instructive not only for project partners but also for institutions that cooperate with them. The partners can share innovative ways to attract visitors’ attention, how to establish a bond with them, personalize museum tours, effective use of social media and websites.

#### **Survey realization methodology**

The questionnaire was specifically created for the MUS.NET project. It was conducted by the partners of the project and by selected cultural institutions. A word file document was created containing the questionnaire and this was sent to the partners via e-mail who also forwarded it to other selected institutions. The forms collected by the partners were sent to the partner responsible for the survey process – the Museum in Lębork.

The questionnaire includes a short introduction to the MUS.NET project and its main goal - *Audience Development*. It also contains an explanation of the 2 terms “Audience Development” and “Good Practices”, to ensure clear understanding of the premise of the survey. The whole questionnaire is composed of 9 open questions, and first 5 concern:

1. Name and address of the institution
2. Website
3. Annual budget of the institution
4. Number of employees

5. Annual number of visitors

The following – open – questions require longer answers of up to 3500 words. The questions concern:

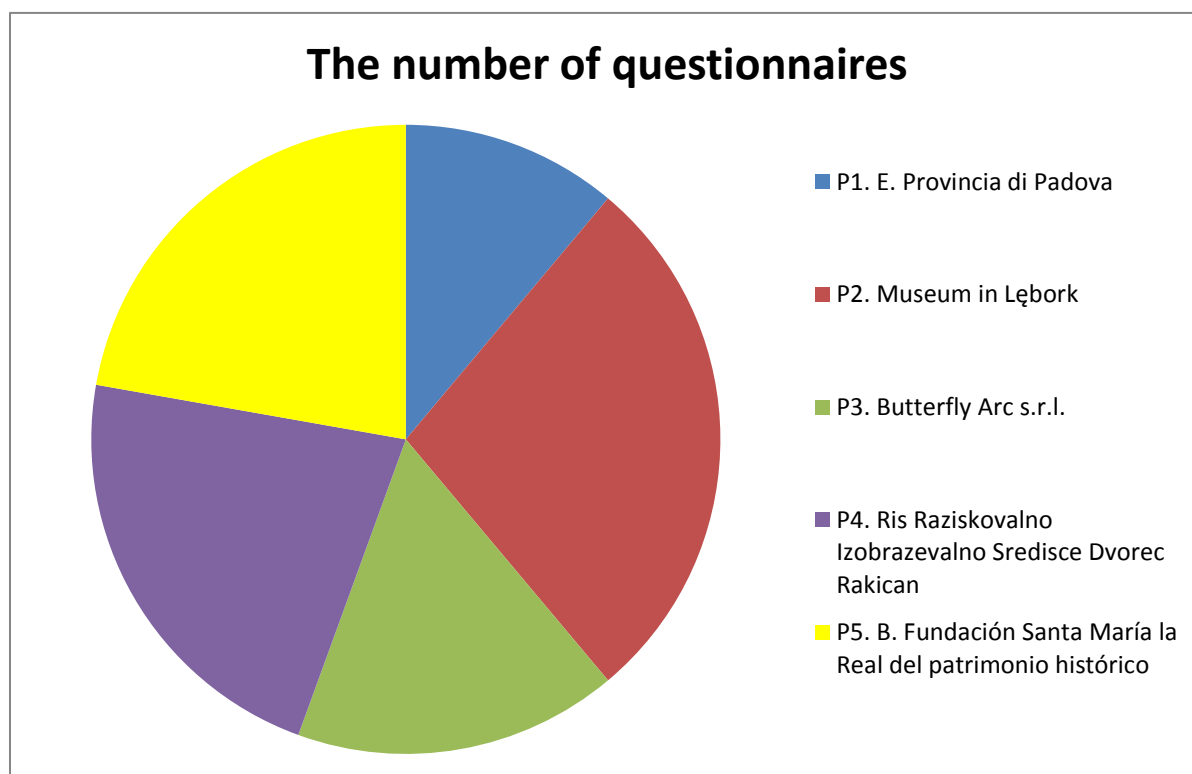
6. General information: a brief description of the history of the museum, collections, objectives
7. Goals and achievements of the institution: what projects had the organization participated in? Which target group/s were involved in these activities?
8. The reasons new solutions are necessary: a short description regarding why new solutions concerned with audience development are sought.
9. Good practices implementation: which good practices have already been implemented in order to increase the attraction of the given institution’s offer and the number of visitors?

**Research sample**

The questionnaire was addressed to the target group of custodians and technical staff of museums, employees of galleries and cultural centres. For purposes of analysis, the survey at least 10 completed questionnaires, 5 of which were to be filled in by partner institutions of the project, were required. Each partner of the project was asked to complete their own questionnaire and to send a copy to institutions they were free to select.

A total of 18 completed questionnaires were returned:

- A. Museum in Lębork: 5 questionnaires
- B. Fundación Santa María la Real del Patrimonio Histórico: 4 questionnaires
- C. Ris Raziskovalno Izobrazevalno Sredisce Dvorec Rakican: 4 questionnaires
- D. Butterfly Arc s.r.l.: 3 questionnaire
- E. Provincia di Padova: 2 questionnaires



### The time and place of realization

The time schedule for submitting the questionnaires was from 31.03.2020- 15.04.2020. 4 questionnaires have been delivered between 13<sup>th</sup> and 22<sup>nd</sup> of May 2020. The scope of the survey concerned the 4 countries participating in the MUS.NET project: Italy, Spain, Slovenia and Poland. The questionnaires were returned from the following European municipalities:

1. Italy: Padova, Baone, Monselice,
2. Spain: Palencia, Salamanka,
3. Slovenia: Ptuj, Lendava-Lendva, Murska Sobota,
4. Poland: Lębork, Chojnice, Bytów, Człuchów, Puck

Including:

**Partner 1 and 3** submitted five joint questionnaire with *MicroMegaMondo di Butterfly Arc.*: Esapolis Museum Padova; Museo di Palazzo Santo Stefano Padova; Museo Naturalistico Villa Beatrice d'Este Baone; Museo civico San Paolo Monselice; MUSME – Museo di Storia della Medicina di Padova;

**Partner 2** submitted questionnaires from: the Museum in Lębork, the Zachodniokaszubskie Museum in Bytów; the Regional Museum in Człuchów; the Museum of Puck Region of Florian Ceynowa in Puck; the Museum of History and Ethnography of Julian Rydzkowskiego in Chojnice;

**Partner 4** submitted questionnaires from: *RIS Mansion Rakican*; Pomurje Museum Murska Sobota; Gallery - Museum Lendava; Pokrajinski muzej Ptuj – Ormož (PMPO)

**Partner 5** submitted questionnaires from: *Santa Miaria la Real Monasterio*; Museo Etnografico Piedad Isla; Museo Municipal de Escultura "Mateo Hernandez"; San Pedro Cultural

### 2. Survey results presentation

#### Institution name and address

No	Country	Address
1	Poland	Muzeum w Lęborku, ul. Młynarska 14 -15, 84 -300 Lębork
2	Poland	MUZEUM ZACHODNIOKASZUBSKIE W BYTOWIE, ul Zamkowa 2, 84-342 Bytów
3.	Poland	Muzeum Historyczno-Etnograficzne im. Juliana Rydzkowskiego w Chojnicach ul. Podmurna 15, 89-600 Chojnice
4.	Poland	Muzeum Regionalne w Człuchowie, ul. Kościelna 8, 77-300 Człuchów
5.	Poland	Muzeum Ziemi Puckiej im. Floriana Ceynowy, 84-100 Puck, Stary Rynek 28
6.	Italy	Esapolis Museum, Via dei Colli 28, 35143 Padova
7.	Italy	Museo Naturalistico Villa Beatrice d'Este
8.	Italy	MUSME – Museo di Storia della Medicina di Padova
9.	Italy	Museo di Palazzo Santo Stefano - Piazza Antenore, 3, 35121 Padova
10.	Italy	Museo civico San Paolo Via 28 Aprile 1945 Corner with Via del Santuario, 35043 Monselice Italia

11.	Slovenia	RIS Mansion Rakičan, Lendavska ulica 28, Rakičan, 9000 Murska Sobota, SLOVENIJA
12.	Slovenia	POMURJE MUSEUM MURSKA SOBOTA, TRUBARJEV DREVORED 4, 9000 MURSKA SOBOTA, SLOVENIA
13.	Slovenia	Pokrajinski muzej Ptuj – Ormož (PMPO), Prešernova ul. 37, 2250 Ptuj, Slovenija
14.	Slovenia	Gallery-Museum Lendava, Banffyjev trg 1, 9220 Lendava-Lendva, Slovenia (EU)
15.	Spain	Nie podała w ankiecie. Adres ze strony: Monasterio de Santa María la Real: 34800 Aguilar de Campoo Palencia
16.	Spain	Museo Etnografico Piedad Isla, Plaza de la Cruz, 4, 34840 Cervera de Pisuerga
17.	Spain	SAN PEDRO CULTURAL, Corro San Pedro, s/n 34310 Becerril de Campos (Palencia)
18.	Spain	MUSEO MUNICIPAL DE ESCULTURA "MATEO HERNÁNDEZ" / TOWN SCULPTURE MUSEUM "MATEO HERNANDEZ"

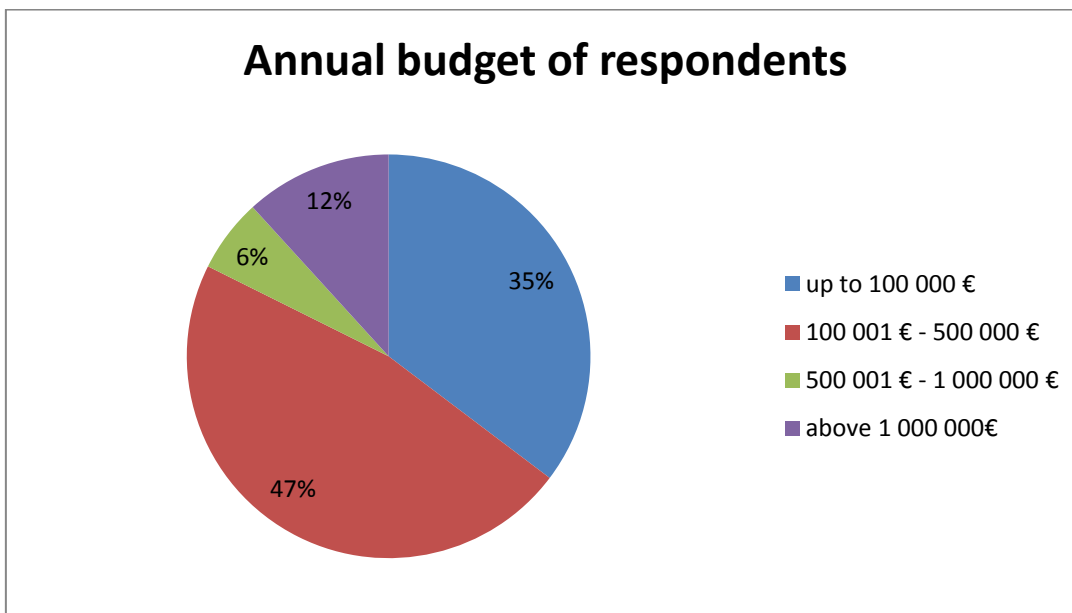
### Website

The official websites of all respondents are in the table below.

No	Country	Website
1.	Poland	<a href="https://www.muzeum.lebork.pl/">https://www.muzeum.lebork.pl/</a>
2.	Poland	<a href="http://WWW.MUZEUMBYTOW.PL">WWW.MUZEUMBYTOW.PL</a>
3.	Poland	<a href="https://chojnicemuzeum.pl">https://chojnicemuzeum.pl</a>
4.	Poland	<a href="http://www.muzeumczluchow.pl">www.muzeumczluchow.pl</a>
5.	Poland	<a href="http://www.muzeumpuck.pl">www.muzeumpuck.pl</a>
6.	Italy	<a href="http://www.micromegamondo.com">www.micromegamondo.com</a>
7.	Italy	<a href="https://www.micromegamondo.com/it/musei-e-parchi/musei-provinciali-euganei/villa-beatrice-d-este">https://www.micromegamondo.com/it/musei-e-parchi/musei-provinciali-euganei/villa-beatrice-d-este</a>
8.	Italy	<a href="http://www.musme.it">www.musme.it</a>
9.	Italy	<a href="https://www.micromegamondo.com/it/musei-e-parchi/museo-di-palazzo-santo-stefano">https://www.micromegamondo.com/it/musei-e-parchi/museo-di-palazzo-santo-stefano</a> <a href="https://www.provincia.pd.it/museo-di-palazzo-santo-stefano">https://www.provincia.pd.it/museo-di-palazzo-santo-stefano</a>
10.	Italy	<a href="http://www.sanpaolomonselice.it">www.sanpaolomonselice.it</a>
11.	Slovenia	<a href="https://www.ris-dr.si/">https://www.ris-dr.si/</a>
12.	Slovenia	<a href="http://www.pomurski-muzej.si">www.pomurski-muzej.si</a>
13.	Slovenia	<a href="https://pmpo.si">https://pmpo.si</a>
14.	Slovenia	<a href="http://www.gml.si/en/">http://www.gml.si/en/</a>
15.	Spain	<a href="https://www.santamarialareal.org/proyectos/monasterio-de-santa-maria-la-real-centro-expositivo-rom">https://www.santamarialareal.org/proyectos/monasterio-de-santa-maria-la-real-centro-expositivo-rom</a>
16.	Spain	<a href="https://es-es.facebook.com/pages/category/Society---Culture-Website/Fundaci%C3%B3n-Piedad-Isla-Juan-Torres-673390829680496/">https://es-es.facebook.com/pages/category/Society---Culture-Website/Fundaci%C3%B3n-Piedad-Isla-Juan-Torres-673390829680496/</a> (Web page under construction)
17.	Spain	<a href="http://WWW.SANPEDROCULTURAL.ES">WWW.SANPEDROCULTURAL.ES</a>
18.	Spain	<a href="http://www.aytobejar.com">www.aytobejar.com</a>

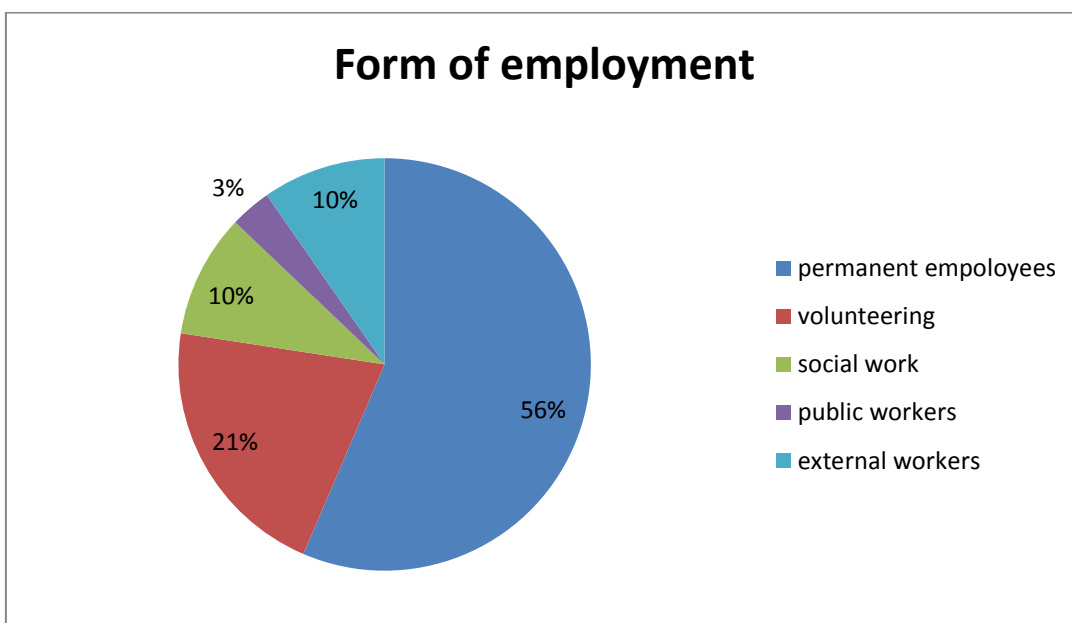
**Budget**

In the survey of 18 institutions only one did not provide its annual budget. Over half of the respondents set their budget between € 100,000 and € 500,000. Six institutions determined their budgets as not exceeding € 100,000. One institution reported a budget of € 700,000, and two of the respondents reported budgets above € 1,000,000.

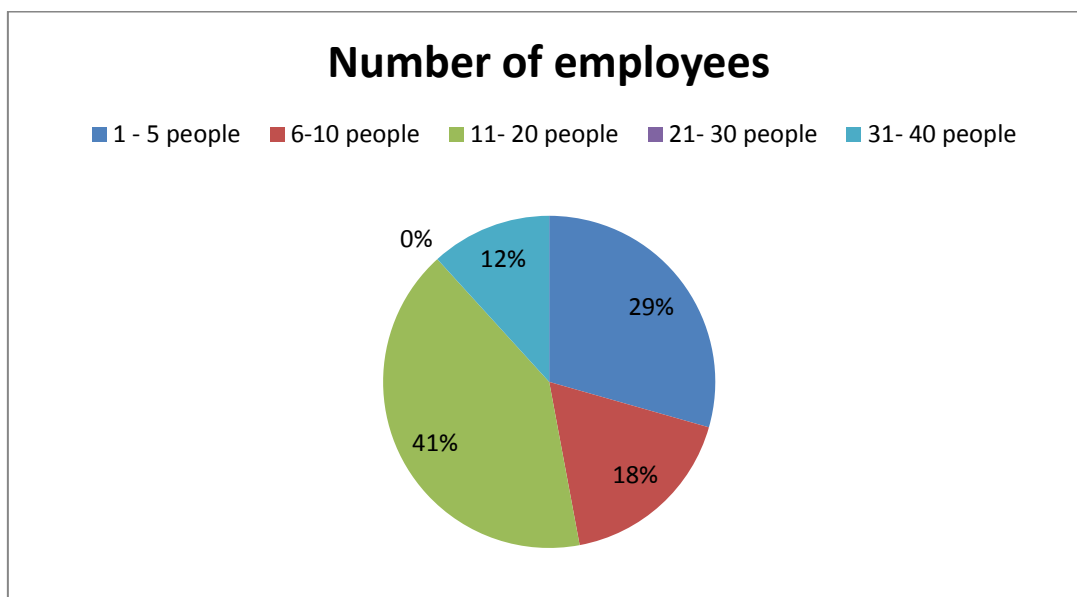


**Employment**

Most of the surveyed institutions employ permanent employees (35 people). Only few reported work in the form of volunteering (13 people), social work programs (6 people), public employees (2 people) or external employees (6 people).

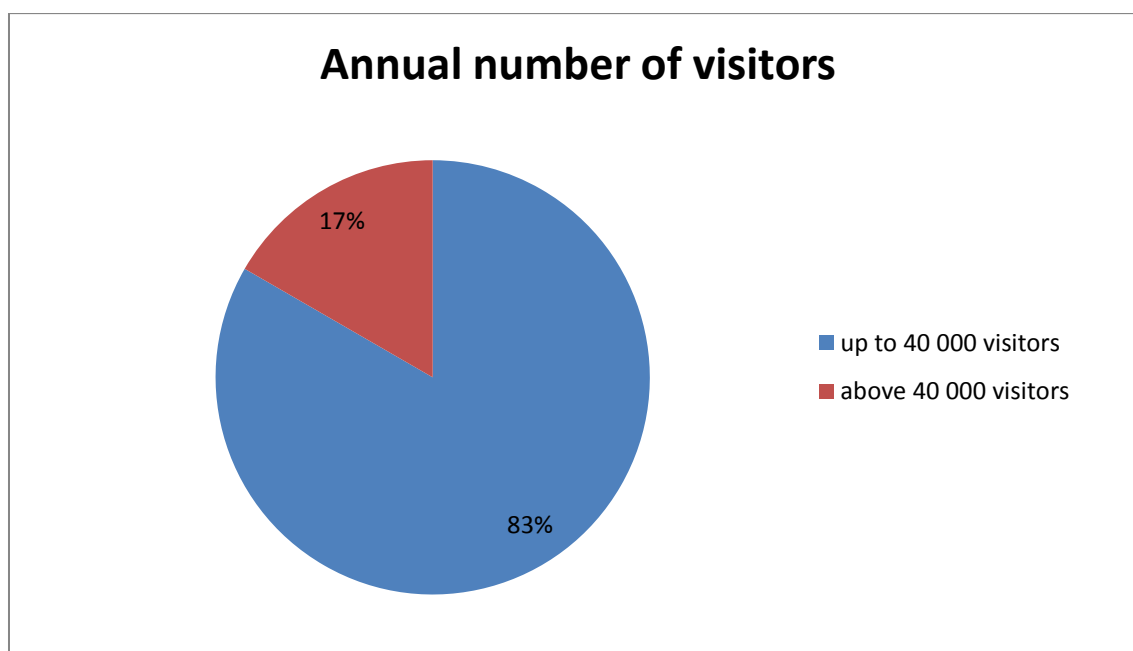


The second graph shows the number of employees in small museums. 41 % of the surveyed institutions employ between 11 and 20 people.

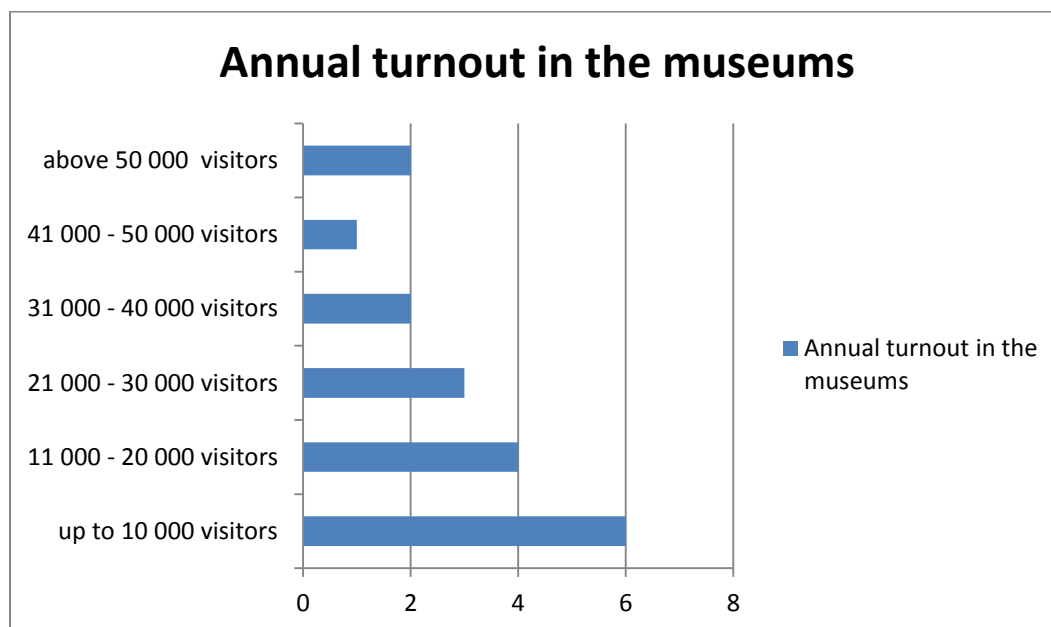


#### Visitor numbers

Only in three cases of all respondent institutions did the annual number of visitors exceed 40 000. The remaining institutions reported a turnout below this number.



The second graph shows more specific annual visitor numbers. Among 18 respondent museums, six reported the number of visitors did not exceed 10 000. Four institutions reported between 11 000 and 20 000 visitors. A further three institutions reported a turnout of between 21 000 and 30 000 visitors, and two recorded a number of between 31 000 and 40 000 visitors. One had between 41 000 and 50 000 visitors (exactly 42 000) and two exceeded 50 000 (exactly 73 200) per annum.



### General information

#### Museum history, collections and objectives

The majority of the respondents present collections concerning the archaeology, history or art of their local region. Several of the respondent museums or galleries are located in historical buildings which show the architecture or art which once dominated the given region. The space where an institution is located defines the character of its collections and exhibitions. Through the presented cultural heritage the respondents want to show the uniqueness of local collections and local history or culture. Some of the respondents run art galleries where they show the work of mainly local artists. The desire to present, preserve memory and display the uniqueness of regional art motivates exhibitions of collections whilst also promoting the cultural specificity of the region.

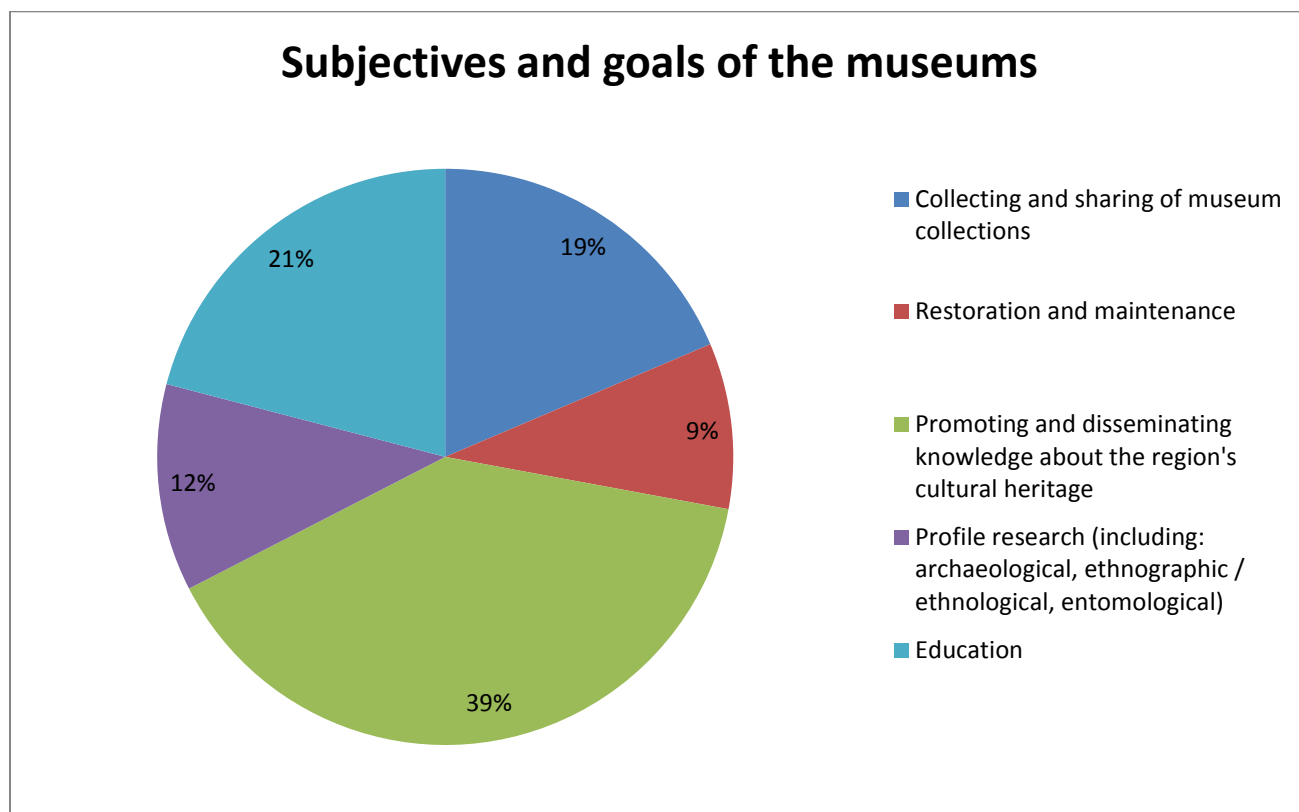
#### Strategic tasks

The survey revealed the core tasks undertaken by the respondent institutions whose main objectives serve to protect the cultural heritage of regions where the survey participants are located. The tasks were classified and characterised as follows:

1. Acquisition and sharing of museum collections
2. Restoration and maintenance
3. Promoting and disseminating knowledge about the region's cultural heritage
4. Profile research (including: archaeological, ethnographic / ethnological, entomological)
5. Education



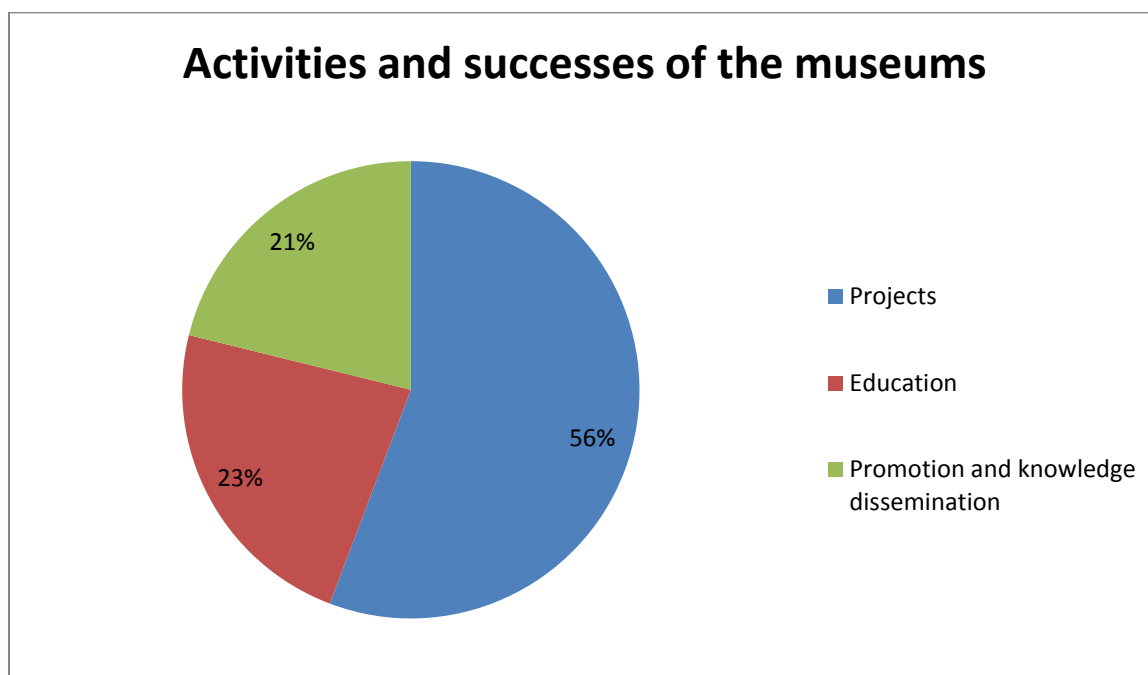
One of the most frequently mentioned goals is the promotion and dissemination of cultural heritage. This systematic catchword also includes such issues as: organization of permanent and temporary exhibitions, as well as publications on research or collections.



### Museum activities and projects

In this question respondents were not only asked to describe what activities and projects they run but also indicate the target groups that the activities were addressed to. In order to systematize the answers were classified in groups:

1. Projects: foreign and national
2. Education: museum lessons and workshops
3. Promotion and knowledge dissemination: publications, promotion/advertising or documentary films production, seminars, conferences, summer camps; organization or participation in cultural events; the art of exhibiting: creating new exhibitions; display modernization; acquiring new exhibition places



Survey analysis clearly shows the tendency of the institutions to search and participate both in foreign and national projects. The projects concern different areas of museum activities. The number of projects indicates that these institutions search for new financing sources, promoting or disseminating knowledge about cultural heritage and education. For the museums, the possibility of gaining external funds is a way towards self-development. The respondents listed over 20 projects they had benefited from. The institutions carried out their activities in accordance with their strategic goals, enumerating, among others, many activities connected with direct education such as workshops for a specific age or target group, museum lessons. Some of the respondents also mentioned activities connected with the promotion and dissemination of knowledge about cultural heritage. This field includes listed publications supported by previous surveys, conference or seminar organization, the creation of promotional or documentary movies about the institution’s own collections. The respondents also provide some answers connected with the art of exhibition issues. Here, the answers mainly concern developing new exhibitions – both permanent and temporary, the modernization of already existing displays, the expansion of museum facilities or obtaining new exhibition facilities. It should be highlighted that only one of the respondent institutions mentioned using modern VR technology, development of exhibitions in terms of 3D technology and its modernization and acquiring an application enabling individual visiting.

#### Target groups

From the returned surveys 5 target groups can be formed:

1. Children and teenagers. For this group respondents usually enumerate activities connected with education and entertainment. Including museum lessons, workshops, competitions, projects or educational games prepared in accordance with the age group.
2. Adults. For this group there are organized exhibitions and visits specially adapted to their expectations. But not only. This group often participates in ethnographic/ethnological researches. However, respondents also report specially prepared workshops which are a form of cultural and historical knowledge dissemination and at the same time active involvement of the group in the institution’s activities.
3. Groups at risk from social exclusion. This notion can be classified as follows: the unemployed, people from rural areas, groups with impairments, chronically ill, requiring constant care. The respondents report activities addressed also to this group. Among enumerated activities the realization of projects funded by

external financing often occurs. This means not only adapting facilities for the disabled but also educational projects aiming at encouraging visitors from this group to become involved. Education is conducted in various forms, including: workshops, exhibitions, activities connected with active ageing or personal development. One of the respondents report cooperation with local judicial institutions where cooperation focused on involving people with legal problem in museum activities as a part of community work.

4. Scientific groups. Under this notion we can classify groups of scientists, historians, archaeologists, ethnographers, ethnologists, artists, history and culture enthusiasts. Usually such groups are directly involved in cooperation with museums through assistance in scientific project implementation, organizing conferences, seminars or submitting substantive opinions.

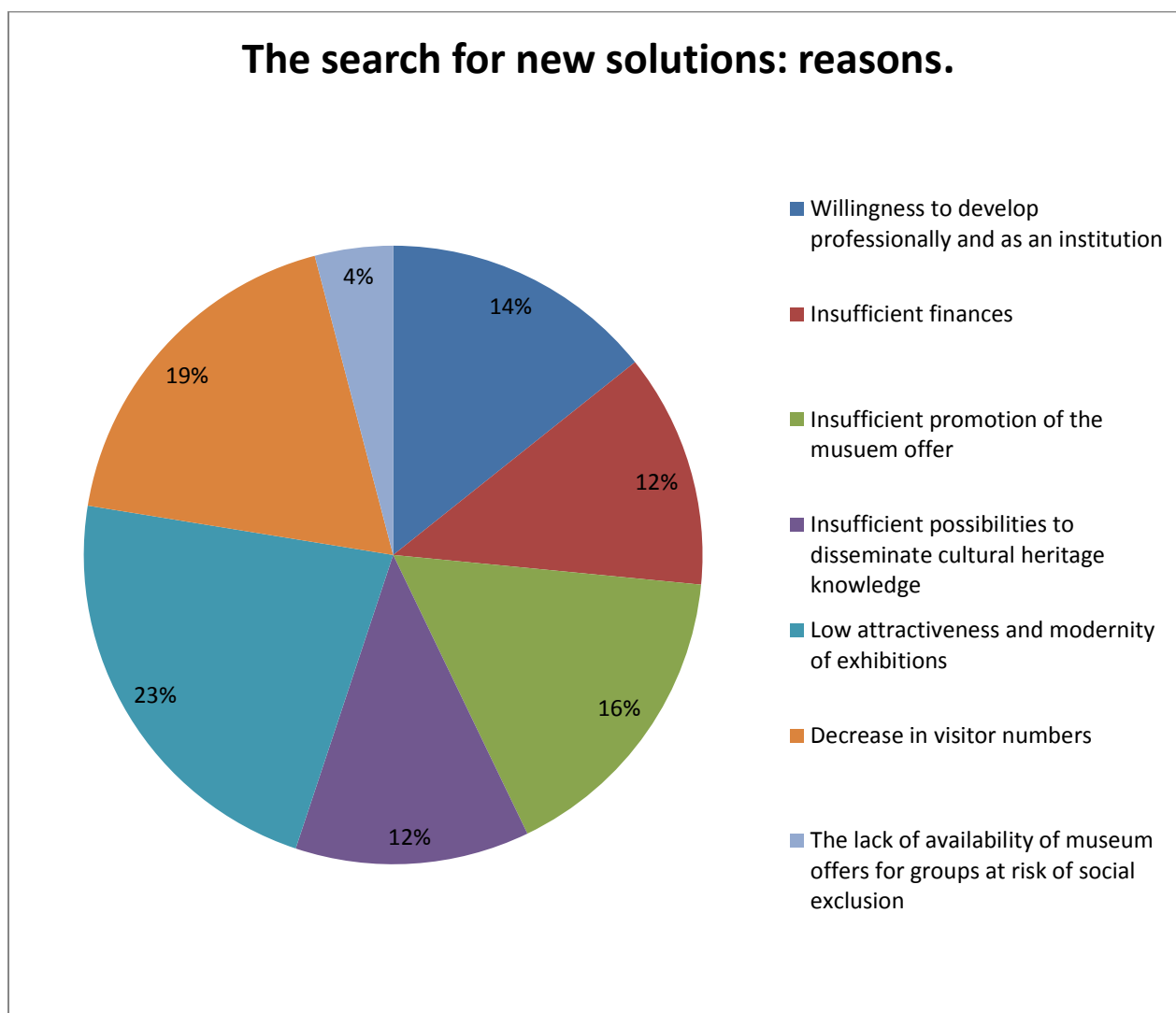
5. Groups ethnologically connected with a given region. In the survey there also occur activities addressed to groups living in the region with particular ethnographic specificity. Museum activities include: ethnographic studies, educational project implementation, workshops or ethnographic exhibitions.

### **The reasons behind the search for new solutions**

In the question concerning the reasons why new solutions are being sought, the respondents submitted answers which were classified as follows:

1. Willingness to develop professionally and as an institution
2. Insufficient finances
3. Insufficient promotion of the museum offer
4. Insufficient possibilities to disseminate cultural heritage knowledge
5. Low attractiveness and modernity of exhibitions
6. Decrease in visitor numbers
7. The lack of available offers for groups at risk of social exclusion

The most common reason why the respondents were searching for new solutions is low attractiveness of exhibitions (this was mentioned 11 times). In the survey, respondents expressed a willingness to introduce changes in the display of permanent exhibitions by providing new VR or AR technologies. There is a conviction that such display solutions will increase the transparency of museums on the market, will improve the substantive message, strengthen the bond with potential visitors and lead to audience development (AD). Innovative forms of exhibition are intended to attract new target groups which currently do not use the offer of respondent institutions. The second reason is the decrease in visitor numbers (occurred 9 times) which is directly connected with low attractiveness of exhibitions. Other mentioned reasons were: lack of financial sources for professional and institutional development (6 times), insufficient possibilities to disseminate cultural heritage knowledge (6 times), intention to train staff (7 times) and lack of adequate promotion (8 times). The lack of available offers for groups at risk of social exclusion was reported only twice.



#### The type of good practices implemented by the institutions:

Among the most frequently mentioned good practices already in place in the museums there were activities classified as follows:

**1. Online activities.** Creating, running and modernization of websites, creating profiles in social media such as Facebook, Twitter. Here respondents report the possibility of better communication with the younger groups of visitors, involving them in interaction through various forms of competitions, riddles, or dialogs. Fanpages provide the opportunity to follow the substantive message concerning museum collections and to contact those people who do not use the offer in a direct way. Thanks to the solutions described, the respondents have the chance to reach more recipients, interact with them, pass on knowledge, arouse interest in the educational content.

**2. National and foreign project implementation.** This is one of the most frequently mentioned good practices. Thanks to the implementation of both internal and external projects, the museums gain additional funding to introduce various activities. These activities are related to education (workshops, conferences, museum lessons, seminars, cultural events), conservation, publishing, promotion and exhibition.

3. Staff training. Raising the qualifications of guides and substantive workers is also a good practice. It not only gives the staff the possibility of self-realization but also enriches the educational and exhibition offer.

4. Cooperation with local self-government, cultural and scientific institutions. Among good practices the respondents also reported cooperation with various institutions, research centres and public benefit organizations. Such cooperation not only increases the promotion of a given museum but also raises its status among other museums. In addition, each cooperation gives the museum the opportunity to propagate knowledge about own collections.

5. Cultural events organization. The respondents report participation in or organization of cultural events of various specificity, for example: European Museum Night, European Days of Heritage with an international character which are well disseminated and known by the audience and attract not only already permanent visitors but also new ones. Participation in national and local events are also mentioned. There are highlighted events addressed to profiled groups, for example Culture 60+ (for an older audience), competitions, events connected with municipal celebrations, outdoor events, festivals, movie shows, concerts.

6. "Enlivening the museum" through the modernization of permanent exhibitions and organizing temporary or house-to-house exhibitions. Modernization of permanent exhibitions aims to raise the level of attractiveness for those target groups who visit museums cyclically. Thanks to its various subjects, temporary exhibitions aim to disseminate knowledge about collections which often are kept in museum's depository, such these collections are not available on permanent exhibition.

7. Selling often based on merchandising. Creating souvenir shops with the of handicrafts produced not only by local artists but also people participating in various workshops, gives a feeling of stronger bond between the local community and the museum. Often, a product range with trademarks is a great way to promote the cultural heritage of a given region. What is more, running local cafes or recreation spaces makes the offer more attractive (giving an impression of cosiness). In addition, the respondents report cooperation with e-bookstores where they can promote the cultural heritage of the region.

8. Accessibility for groups at risk of social exclusion. Accessibility is being achieved by the modernization of facilities for the needs of the disabled, the introduction of special educational offer adapted for different kinds of disabilities (one of the respondents mentions adapting an exhibition by adding substantive descriptions in Braille). The respondents also report cooperation with local self-government as well as institutions working for people with impairments.

9. Creating new educational forms. Among applied good practices, the respondents report organizing profiled workshops. The workshops are created in accordance with the needs of participants. Aside from the workshops for given age groups, the offers also include family workshops across different generations. The respondents also mention organizing birthday parties where apart from playing, children can also participate in a "hidden" form of education concerning history, archaeology, ethnography or workshops. Additionally, as good practice the organization of competitions, art and sculpture outdoor events disseminating knowledge are mentioned.

### 3. Conclusions

Constant technological progress, the attractiveness and modernity of displays in large museum centres, the popularity of multimedia forms of education provided for visitors are increasingly forcing smaller museums to update their exhibitions and search for innovative ways to attract audiences. The survey showed the problems smaller museums face, what their expectations are and what kinds of good practices were and still are applied in order to increase the attractiveness of exhibitions, transparency and media capability resulting in audience development. Growing numbers of small museums want to increase their transparency and start actively using the Internet thanks to easily available (due to financial reasons) ways of communicating with the audience. Each of the respondent institutions already has its own website and some run active profiles on social media, eg. fanpages on Facebook, Twitter or other. These ways of attracting new recipients show that small museums are increasingly frequently reaching for modern forms of communication in terms of educational content. Wanting to disseminate knowledge about collections and cultural heritage of a given region, museums search for solutions to raise the attractiveness of their offer. However, insufficient financial resources, a lack of proper promotion, modern exhibition forms based on innovative ICT technologies do not support growth in visitor numbers. The largest number of respondents (24%) regarding the reasons for seeking new solutions for audience development (AD) reports the low attractiveness of exhibitions lacking in modern educational tools. Only a few respondents answering the question about good practices mention modernization of their exhibitions in terms of applying the multimedia arrangement forms available on the market, 3D visualization, VR or AR technology and others. Most of the small museums still work in the educational field based on direct contact with the recipient through the organization of workshops, museum lessons, temporary exhibitions, conferences etc.

The survey proves that insufficient funding for promotional activities is directly linked to lack in an explicit increase in visitor numbers. Despite the often-unique collections, the form of their presentation is not enough to effectively promote cultural heritage and increase audience development.

The report was prepared by the Museum in Łębork on the basis of a survey conducted on 18 cultural institutions from 4 European Union countries as part of the MUS.NET project.

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